

**THE BEAUTY OF EPHEMERAL**  
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## RESEARCH THEME: Disappearance The Beauty of Ephemeral

### Philosophy/Motivation:

Ephemeral things are transitory, existing only briefly, for a short period of time.

The beauty of ephemeral is not a research about things that literally disappear; it is about things that are real, beautiful things waiting to be discovered, to be appreciated.

Is not the beauty what is ephemeral but the time that people dedicate to it.

**All is about being aware...**

### Abstract:

These case studies are the result of an extensive research through the whole semester, looking for inspiration in different areas of interest. The six sub-categories finally chosen for the classification not only share disappearance as a core but also the beauty embedded in their delicate and ephemeral condition. One of the mayor concerns, while doing the investigation, was to provide a balance between architectural and installation examples. Indeed, this was used as a method for blurring the boundaries of these different scales of applicability, reinforcing the idea that beauty should affect constantly our contemporary life.

The main objective was to generate a feedback with the final project of the course. Is in the ephemeral condition of beauty where the final project is going to work, by making an attempt to send a subtle message enclosed that needs to be discovered about the importance of being aware of beautiful things in life.



## 01 - REFLECTION

### 4 BEAMS

Piribebuy, Paraguay. 2000.

#### Solano Benitez

This project is the tomb for Solano's father. It is made by four concrete beams, supported each by one column. The beams form a square in plan of 9 meters long on each of its four sides. In the middle there is the tomb, a small concrete grave. The interior faces of the beams are covered by mirrors, therefore, from the outside it is possible to see the enclosed space, but the limits disappear from the inside.



Exterior



Interior

<http://centrefortheaestheticrevolution.blogspot.com/2010/09/solano-benitez-garden-tomb-4-concrete.html>

## 02 - REFLECTION

### AIDS Memorial Park - INFINITE FOREST NYC, US. 2011.

#### studio a+i

##### THE MEMORIAL

The act of memorializing the AIDS epidemic with a physical gesture goes beyond remembering and honoring the dead. AIDS is not a war, nor a disease conquered. There are no definite dates or victims. In our design process, we emphasize the changing and varied ways through which AIDS affects us personally and as a society.

##### THE PARK INSIDE

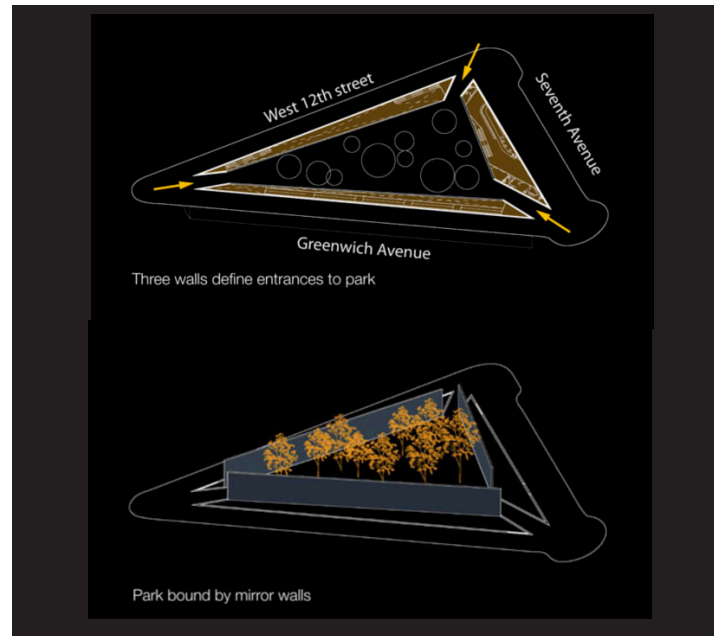
An infinite forest, generated by having 3 facing mirror walls along each side of the triangular block, defines the park and the memorial. There are no separate statues, sculptures or plaques. The memorial lives within the infinite reflection of the white birch trees.

##### THE IN-BETWEEN CENTER

The walls isolating the park from the city act as light wells and access to the Learning Center below. By bringing sunlight into the basement via skylights, the raw utilitarian space can be transformed into a welcoming and open area for exhibition, learning and performance. The walls also taper in width, housing stairs and ramps.

##### THE OUTSIDE

Along the sidewalks, three walls clad in slate create a forum for the voice of many. Through an ephemeral nod to the chain link fence at Greenwich and 11th Street, visitors are able to give life to the stone walls through messages and images written in chalk, creating an ever-changing mural which is refreshed with every rain.



Concept



Interior

### 03 - REFLECTION

## SERPENTINE GALLERY PAVILION

London, UK. 2000.

### SANAA

Describing their structure the architects say: 'The Pavilion is floating aluminium, drifting freely between the trees like smoke. The reflective canopy undulates across the site, expanding the park and sky. Its appearance changes according to the weather, allowing it to melt into the surroundings. It works as a field of activity with no walls, allowing uninterrupted view across the park and encouraging access from all sides. It is a sheltered extension of the park where people can read, relax and enjoy lovely summer days.'

Sejima and Nishizawa have created a stunning Pavilion that resembles a reflective cloud or a floating pool of water, sitting atop a series of delicate columns. The metal roof structure varies in height, wrapping itself around the trees in the park, reaching up towards the sky and sweeping down almost to the ground in various places. Open and ephemeral in structure, its reflective materials make it sit seamlessly within the natural environment, reflecting both the park and sky around it.



Exterior



Interior

[http://www.serpentinegallery.org/2009/02/SANAA\\_serpentine\\_gallery\\_pavilion\\_2009.html](http://www.serpentinegallery.org/2009/02/SANAA_serpentine_gallery_pavilion_2009.html)

## 04 - LIGHTNESS

**BALLOON** - "Space for your Future" Exhibition  
Museum of Contemporary Art, Tokyo, Japan. 2007.

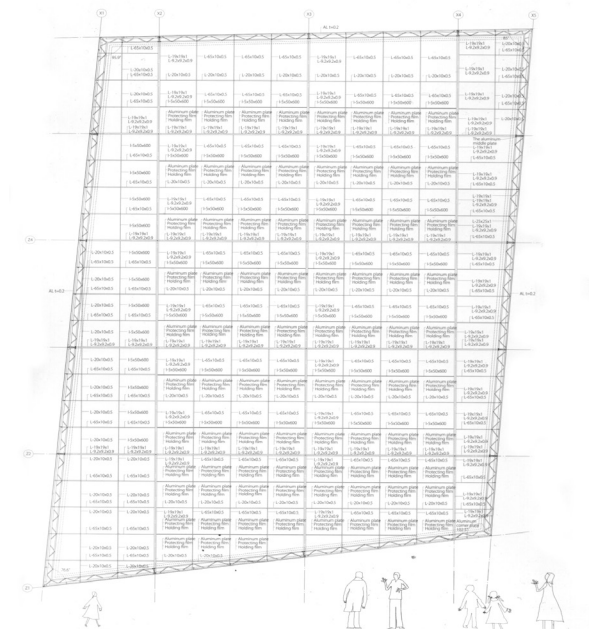
**JUNYA ISHIGAMI**

This angular, helium-filled balloon was produced for atrium of the Museum of Contemporary Art in Tokyo by Junia Ishigami, for an exhibition entitled Space for Your Future. It uses an aluminium truss frame and thin reflective aluminium panels (they look almost like foil, but I think they are a bit thicker than that). It weighs about a ton.



Installation

<http://youtu.be/Z18UkhGUZ8s>



Section

<http://diffusive.wordpress.com/2009/10/07/junya-ishigami-balloon-2008/>

## 05 - LIGHTNESS

### TABLE

Exhibition, Tokyo, Japan. 2005.

### JUNYA ISHIGAMI

As for modern product design, one feels that a climax in minimalism had been reached by a steel table, 9.5m long, 2.6 m wide, made of a single pre-stressed 3mm thick steel plate, which rested just on four legs on its corners. It was the invention of Ishigami Junya, a young architect from Tokyo. It simply reminds us of a magician's floating or levitation act.



<http://youtu.be/WrGokTq917U>

Prestressed Metal Sheet



<http://www.east-asia-architecture.org/aotm/index.html>

Lateral View

## 06 - LIGHTNESS

### KAIT Workshop

Kanagawa, Japan. 2008.

**JUNYA ISHIGAMI**

The KAIT Workshop is a studio + workspace where students of the Kanagawa Institute of Technology get to spend their days designing. The studio is about the closest you can get to the feeling of working outside while being indoors. The floor-to-ceiling glass makes the building appear weightless and elegant, and the open plan preserves the building's sense of transparency as the viewer's eye can shoot directly across the uninterrupted space. 305 columns of various sizes support the stripped roof of skylights, yet their white color keeps the focus on the space and the view, not the structure. The columns, although seemingly random, are specifically placed to create the sensation of zoned spaces, but their nonrestrictive quality provides a flexible layout to suit the changing needs of students.



Exterior



Interior

## 07 - LIGHT EFFECTS BREAKING THE EDGE

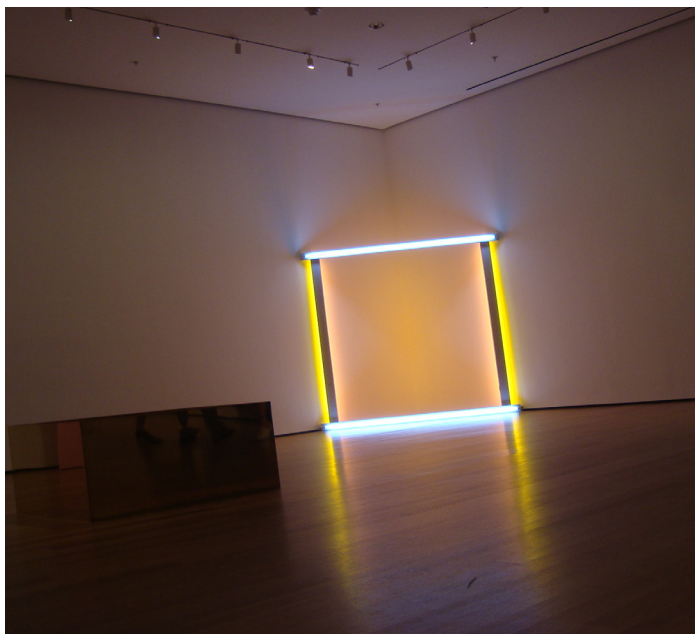
MoMA, NYC, US. 1968.

### DAN FLAVIN

This work marries color and light, bringing them into three dimensions. In dialogue with the surrounding space, the vertical and horizontal tubes both illuminate and obscure the corner—a location not typically used for displaying art. Though the emitted light transcends its physical encasement and transforms the surrounding space, Flavin rejected any characterization of his work as sublime. “One might not think of light as a matter of fact, but I do,” he stated. “And it is . . . as plain and open and direct an art as you will ever find.” Flavin began to use commercially available fluorescent light tubes in 1963.



Components



Produced Effect

[http://www.moma.org/collection/browse\\_results.php?criteria=O%3AA%D%3AE%3A1911&page\\_number=8&template\\_id=1&sort\\_order=1](http://www.moma.org/collection/browse_results.php?criteria=O%3AA%D%3AE%3A1911&page_number=8&template_id=1&sort_order=1)

## 08 - CHEMICAL REACTION

### BAR 89

Soho, NY, US.

#### OGAWA/DEPARDON ARCHITECTS

A defiantly modern insertion into the historic Cast Iron District of SoHo, this new two-story modern building houses a bar and restaurant. Bar 89's infamous and award-winning washroom met the owner's challenge to create sexual tension with clear glass stall doors that have a liquid crystal core activated by a low voltage electric circuit. As a modern insertion within a historical neighborhood, Bar 89, achieved international recognition and through vision and light, reflects the transitions between old and new, interior and exterior, and transparency and translucency.



<http://youtu.be/9MH7BaSNZaY>

Vacant



[http://www.oda-ny.com/projects\\_rt1.html](http://www.oda-ny.com/projects_rt1.html)

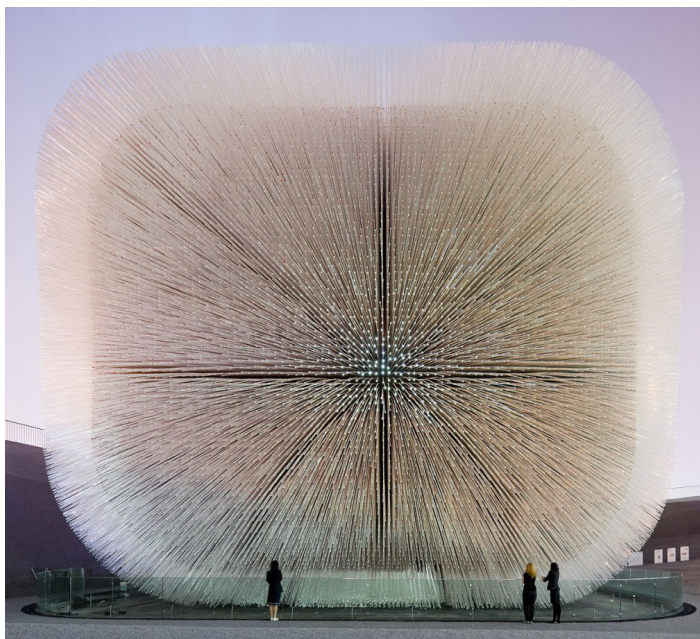
Occupied

## 09 - BLURRY BOUNDARIES UK PAVILION

Expo Shanghai, China. 2010.

**Thomas Heatherwick Studio**

The theme of the Expo is “Better City, Better Life” and a key client objective is for the UK Pavilion to be one of the five most popular attractions. The studio’s design has three main aims: the first is to be a pavilion whose architecture is a direct manifestation of the content it exhibits; the second is to provide significant public open space in which visitors can relax; the third is to find a simple idea that is strong enough to stand out amidst the busy-ness of the hundreds of competing pavilions. These aims are captured in two interlinked and experiential elements based around the subject of nature and cities – the Seed Cathedral, and a multi-layered landscape treatment of the 6,000sqm site. The Seed Cathedral is a platform to show the work of the Royal Botanical Gardens at Kew and their Millennium Seedbank. In the circulation zone under the landscape that surrounds the Seed Cathedral a series of installations explore in more detail the particularity of nature and UK cities. The Seed Cathedral is a 20-metre high building, constructed from 60,000 transparent 7.5-metre long optical strands, each of which has embedded within its tip a seed. The interior is silent and illuminated only by the daylight that has filtered past each seed through each optical hair.



Exterior



Interior

[http://youtu.be/kg\\_GVcApKDQ](http://youtu.be/kg_GVcApKDQ)

<http://www.heatherwick.com/uk-pavilion/>

## 10 - BLURRY BOUNDARIES

### MUSEUM OF ART GLASS PAVILION

Toledo, Ohio, US. 2006

#### SANAA

Just as theater-in-the-round radically changes the relationship between actors and audience, so the new Glass Pavilion at the Toledo Museum of Art subverts many of the old rules of displaying art. By using mostly clear-glass walls for both the building's envelope and its interior partitions, the architects Kazuyo Sejima and Ryue Nishizawa of the Tokyo firm SANAA have performed the museum equivalent of stripping away the proscenium stage and creating a more fluid dynamic between art and viewer. Materials and boundaries disappear, corners dissolve, front and back no longer apply. The building provides spatial drama using a remarkable economy of means, but at the same time creates a series of challenges for the museum's curators.



Fog Effect



Multiple Reflections

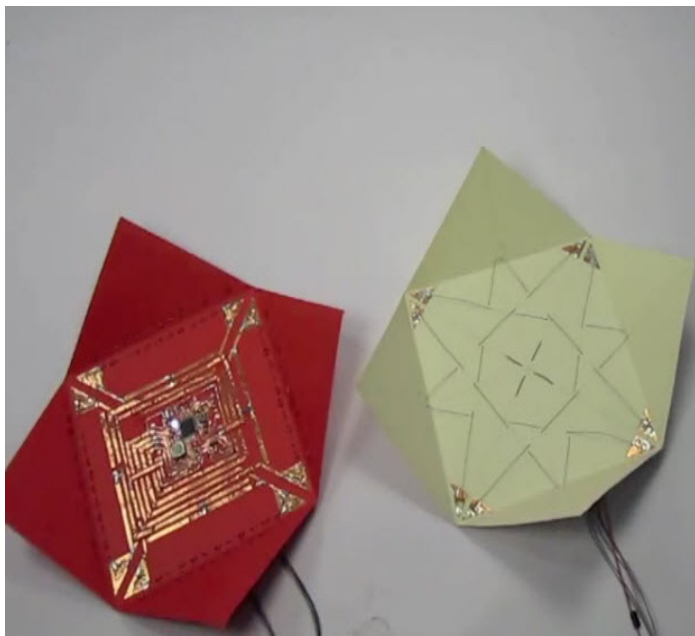
## 11 - SUBTLE MOVEMENT

### ELECTRONIC ORIGAMI: INPUT/OUTPUT

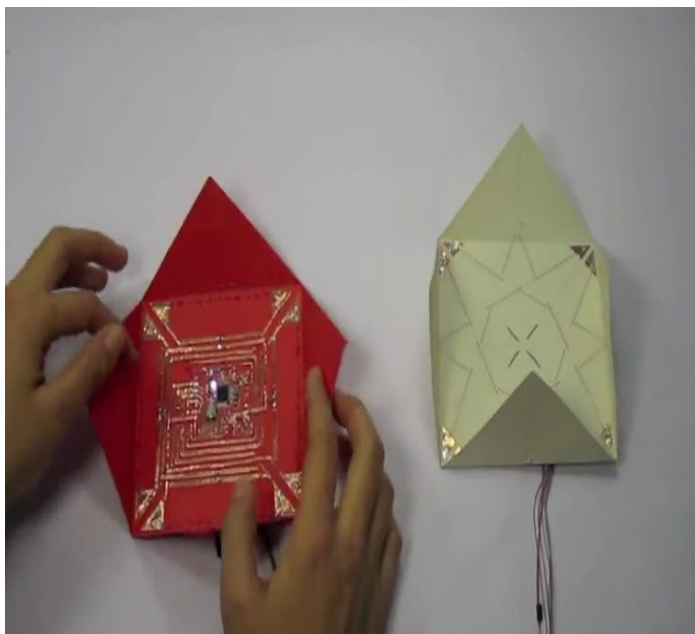
MIT - Cambridge, US. 2011.

#### JIE QI

The red (controller) paper senses how it is being folded and the white (output) paper follows. When the white paper is flipped over, blintz folding allows the paper to get up, wobble around, and flip over. The microcontroller and circuitry is on the body of the red paper and the white paper is actuated by shape memory alloy.



Initial State



Dialogue

## 12 - SUBTLE MOVEMENT ANIMATED VINES

MIT - Cambridge, US. 2011.

JIE QI

The KAIT Workshop is a studio + workspace where students of the Kanagawa Institute of Technology get to spend their days designing. The studio is about the closest you can get to the feeling of working outside while being indoors. The floor-to-ceiling glass makes the building appear weightless and elegant, and the open plan preserves the building's sense of transparency as the viewer's eye can shoot directly across the uninterrupted space. 305 columns of various sizes support the stripped roof of skylights, yet their white color keeps the focus on the space and the view, not the structure. The columns, although seemingly random, are specifically placed to create the sensation of zoned spaces, but their nonrestrictive quality provides a flexible layout to suit the changing needs of students.



Initial State



Contraction

